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The translator has revised the work, first published in 1894-98, and made many hundreds of corrections "with two special aims—closer fidelity to the original and greater lucidity of expression." The end seems to be attained, so far as I can judge by a few tests made at random.

The translation of the *Cyclops* is new and prepared especially for this edition. Here Dr. Way has substituted rhymed couplets for blank verse, and, as was to be expected, has allowed himself greater license. In some cases he has, perhaps, forced the note of comedy so delicately suggested in the Greek. He has certainly gone much farther than Shelley ventured in colloquialism and suggestiveness, and interpreted the whole rather in the spirit of Aristophanes than of Theocritus. Where Euripides and Shelley simply speak of the Cyclops or Polyphemus he substitutes "Old Saucer-eye," "Godless Goggle-eye," "Giant What's-his-name," "One-eyed Giant-Despair," and similar felicities. γάλακτι καὶ τυροῖσι καὶ μῆλων βορᾶ he renders "milk, cheese, and the eternal mutton-chop," which is not bad, but not Euripides. And the Greekless reader of Shelley's

Farewell foul pavilion,
Farewell rites of dread,
The Cyclops vermillion
With slaughter uncloying
Now feasts on the dead,
In the flesh of strangers joying,

will be sorely puzzled if he is enticed to "gather an elementary knowledge of Greek" from Mr. Way's rendering of the same passage:

Ay, paddle your ain canoe, One-eye,
Wi' bluidy oars, an' a' that;
Your impious hall, I pass it by!
I cry "avaunt!" for a' that.
For a' that, an' a' that
Your "Etna Halls" an' a' that,
You joy in gorgin' strangers' flesh!
Awa' wi' ye, for a' that.

The reviewer can only ejaculate after Quince, "Bless thee, Euripides, thou art translated," or after Falstaff,

Heaven defend me from that—Scotch satyr,
Lest he transform me to a piece of—Burns.

PAUL SHOREY

Centaurs in Ancient Art: The Archaic Period. By PAUL V. C. BAUR.

With 38 illustrations in the text and 15 plates. Berlin: Karl Curtius, 1912. Pp. 140. \$10.

In this painstaking and handsomely published monograph Assistant Professor Baur of Yale University provides us with far more copious materials for studying the early art history of the centaur than have ever been brought

together before. Taking as his lower limit the year 480 B.C. and rarely overstepping that limit, he catalogues upward of three hundred objects representing centaurs and discusses the points of interest regarding each one. This catalogue is followed by four pages and a half, in which the principal results are summed up.

In my judgment the proportion between catalogue and summary is not an altogether fortunate one. I should have preferred to see a more extended treatment of the subject in connected form, a treatment in which facts and opinions, now scattered here and there, should have been brought into a continuous narrative and argument. This would have helped the reader, who now, in the absence of an index, is obliged to hunt for the author's views. It would also, I think, have tended to unify and clarify the views themselves.

The evidence as to the early history of the centaur is extremely scanty. In Professor Baur's opinion it points to Babylonia as the place of origin. By the eighth century B.C. we find the creature established in Greece. Contrary to common belief, the author makes it clear that the type with human forelegs is not earlier than that with equine forelegs; that in fact the two types exist side by side. He suggests (pp. 5, 135) that in this early Greek period centaurs had some connection with the lower world, and again (pp. 8, 135) that they "had power to ward off evil." These conjectures, as well as the similar interpretations of Etruscan monuments (pp. 113, 130), appear to me to rest upon the slenderest of evidence and not to fit in well with the mythological rôle which the centaurs came to play. It is in the seventh century that stories about centaurs begin to be developed in art. Thus the rescue of Deianeira by Heracles from the centaur Nessus and the pursuit of the centaurs by Heracles on Mt. Pholoe are popular early subjects, and so also is the Thessalian centauromachy, which was destined to play so important a part in the art of the fifth century. These and other less frequent legends are named and classified in the "Conclusion," with references to particular examples.

The book touches upon a wide range of subjects, evidently with extensive knowledge and independent judgment. To single out a point for challenge, I cannot believe that the cup of Oecopheles, now in Oxford, "will probably turn out to be Boeotian" (p. 25). The *v*-movable of the inscriptions tells against that view, and the shapes of the letters, to say the least, are not especially in favor of it. The Boeotian inscribed cylix which Professor Baur brings into comparison is later by a century or more.

The style of the book, as regards sentence-structure, leaves something to be desired. The following is an extreme specimen (pp. 5-6): "Now in Italy the centaurs are occasionally connected with the lower world, they guard the tombs, see no. 317, like Charon they lead the spirits to the lower world, see no. 282 and in course of time were considered guardians of the gates of Hades, see especially Milchhoefer, *Anfänge*, p. 229."